

## AN INQUIRY INTO BRAND WORLDS IN INDUSTRIAL MARKETING

Benjamin Österle, Baden-Württemberg Cooperative State University Stuttgart, Germany,  
University of Twente, The Netherlands,

[benjamin.oesterle@dhw-stuttgart.de](mailto:benjamin.oesterle@dhw-stuttgart.de)

Marc M. Kuhn, Baden-Württemberg Cooperative State University Stuttgart, Germany,

[marc.kuhn@dhw-stuttgart.de](mailto:marc.kuhn@dhw-stuttgart.de)

Jörg Henseler, University of Twente, The Netherlands,

[j.henseler@utwente.nl](mailto:j.henseler@utwente.nl)

### ABSTRACT

*Brand world* is an umbrella term for brand communication instruments like flagship stores and brand museums. They have evolved to play an important role in consumer marketing by providing unique brand experiences and conveying brand values (Dolbec and Chebat, 2013, p. 460). Examples of this growing phenomenon are the Apple flagship stores and the World of Coca-Cola. Academics have also acknowledged the increasing importance of branding in industrial markets (Seyedghorban *et al.*, 2015, p. 1), and brand worlds like the Caterpillar Visitors Center and GE's Customer Experience Center have developed in this area over the past few years as well. While there is academic research on brand worlds in consumer marketing, it is not extensive, and the definitions are often contradictory (Doyle *et al.*, 2008, p. 551; Manlow and Nobbs, 2013, pp. 50–51). Conversely, in industrial marketing, brand worlds have not gained the attention of academia at all.

Owing to this gap in research, the types of brand worlds in industrial marketing are unclear. The characteristics that differentiate them and whether and how they contribute to fulfilling the operating company's goals are not researched either.

Consequently, in this theoretical paper, we lay the foundation for future research on the topic. We use a systematic literature review to identify the literature covering brand worlds in consumer marketing. To analyze this extant but limited B2C research, we use the inductive category formation technique of qualitative content analysis. Based on the inherent characteristics of B2B marketing, practical examples, and our subjective evaluation, we transfer the findings to the area of B2B branding and suggest 18 variables whose attribute levels distinguish these brand worlds from each other.

In line with inductive category formation, we split these variables into four types: Goal-related variables describe what the primary objective of the brand world is. Content-related variables describe how the brand world conveys its content. Variables related to the physical appearance of the brand world, for example, comprise the size, location, and architecture. The fourth category comprises customer-related variables, including the target group that the brand world primarily aims for, or the stage in the customer relationship.

With this work, we expand existing theory on brand worlds to the area of industrial marketing. We provide academia with a starting point for a structured approach to further research regarding brand worlds in industrial marketing and how they might influence overarching company objectives such as brand equity and beneficial customer relationships. We also provide marketing practitioners with a first overview of the topic by introducing brand worlds in industrial marketing with their specific characteristics and emphases.

**Keywords:** Brand Worlds, Brand Management, Brand Communication; Industrial Marketing, B2B, Business-to-business

Competitive Paper

## INTRODUCTION

Brand worlds, an umbrella term for brand lands, theme parks, flagship stores, brand museums, and brand stores, are a means to provide customers with a unique brand experience largely controlled by the manufacturer itself (Kozinets *et al.*, 2002, p. 17). They are even described as the “apex of branding” in consumer marketing (Dolbec and Chebat, 2013, p. 460). Unlike classical advertising or above-the-line communication instruments, a visit to a brand world makes the brand visible, actually tangible, and therefore creates a strong, real, memorable customer experience and relationship between the brand and the customer (Webb, 2012, p. 23). The live experience of taking a trip to a brand park, or any other type of brand world, and actually visiting the brand becomes part of one’s own life and has a higher recollective value than simple advertising or conventional PR (Mikunda, 2004, p. 36). Therefore many B2C companies like Apple, Nike and Coca-Cola use brandscaping, the act of turning a brand into a physical location and attraction (Riewoldt, 2002, p. 8), and its manifestations as an important tool of live communication, event marketing, brand management, and brand communication. This emergence of brand worlds in consumer marketing has received academic attention from various sectors, including luxury and fashion marketing, architecture and consumption sociology, leisure time research, and communication and marketing science. Yet, the amount of research is limited, and the definitions and use of terms are often contradictory (Doyle *et al.*, 2008, p. 551; Kirchgeorg *et al.*, 2012, p. 301; Manlow and Nobbs, 2013, pp. 50–51).

Industrial brands have also invested in brand worlds and the unique experiences they provide for visitors. For example, GE has a GE Customer Experience Center in Mebane, NC, and Caterpillar runs the Caterpillar Visitors Center in Peoria, IL. But none of these counterparts to the brand worlds in consumer marketing have been subject to academic research so far. Therefore, the types of brand worlds that already exist in industrial marketing and their characteristics are unclear, and the same is true of whether and how they contribute to fulfilling the operating company’s goals.

As a first step toward closing this gap, the present study aims to answer the following research question: What are the distinctive characteristics of different examples of brand worlds in industrial marketing?

To address this question, the remainder of this paper is structured as follows: First, we provide a background on the development of brand worlds and customer experience in consumer marketing, before highlighting the importance of branding in B2B. We then describe our use of a systematic literature review to identify the existing and relevant B2C literature. Subsequently, we describe the process of qualitative content analysis to identify types, characteristics, and functions of brand worlds in consumer marketing on the basis of this literature. Based on the inherent characteristics of industrial marketing and practical examples of brand worlds in this area, we then transfer our results to industrial marketing. We suggest a set of 18 characteristics that describe the differences between various types of brand worlds in industrial marketing. The final section draws conclusions, defines areas of future research on the topic of brand worlds in industrial marketing, and acknowledges the study’s limitations.

## THEORETICAL BACKGROUND

### BRAND WORLDS AND CUSTOMER EXPERIENCE IN B2C

Brand worlds are not a new phenomenon. Already in 1906, the Hershey’s chocolate company established Hershey Park. Initially designed as a picnic and leisure park for employees, it soon developed into an amusement and entertainment theme park based on the Hershey brand and was made accessible to the public (Scherrieb, 2008, p. 94). Walt Disney was also a

pioneer in brandscaping. He recognized that “entertainment spaces such as amusement parks could be used not only to sell popcorn and candy floss, but toys, collectibles, and motion pictures, as well as – and, we would argue, most importantly – a corporate brand image” (Kozinets *et al.*, 2002, p. 18). In 1955, he opened the first Disneyland in Anaheim, Florida. The creation of similar Disney parks and resorts followed in Orlando, Paris, Tokyo, Hong Kong, and Shanghai. They provide visitors with a unique Disney experience and undoubtedly contribute to the image of the Walt Disney Company that we have today.

The success of theme parks like those of Hershey’s and the Walt Disney Company, which provide unique experiences based on brands, can be explained by the shift in the meaning of consumption in the 1980s. Back then, researchers started to describe consumption not just as a logical process to solve a problem, which results in a purchase. Instead they argue that consumption involves “a steady flow of fantasies, feelings, and fun encompassed by what we call the ‘experiential view’” (Holbrook and Hirschman, 1982, p. 132). This development subsequently led to the experience economy, where, as goods and services become increasingly commoditized, customer experiences that companies create matter most (Pine and Gilmore, 1998, p. 97). Taking this one step further is the concept of the experience society (Schulze, 2005, p. 54), in which people define their lives by the sum of their own experiences (van Boven and Gilovich, 2003, p. 1200).

The marketing of these experiences in relation to a brand becomes increasingly important for companies in order to create brand equity (Schmitt, 1999, p. 57). These brand experiences are subjective, internal consumer responses to brand-related stimuli, like sensations, feelings, emotions, and cognition (Brakus *et al.*, 2009, p. 53). Brandscaping efforts follow the conviction that “the glamour and power of the brand are the key weapons in the battle for target groups and customers. By staging the brand experience in flagship stores, shop designs or entire theme parks, companies communicate the image of the brand and imprint a characteristic atmosphere on the consumer consciousness” (Riewoldt, 2002, p. 8).

## BRANDING IN B2B

When it comes to brands, things are supposed to be different in industrial marketing. For a substantial period of time, branding was not even meant to be relevant, and brands were seen purely as a consumer marketing phenomenon (Kotler *et al.*, 2006, p. 1). After about 40 years of research in industrial branding, however, several intellectual transitions have been identified. They follow a path from the initial assumption of branding as being irrelevant in the 1980s, to the acknowledgement that branding also has great advantages in industrial markets and the creation of industrial brand equity in the 1990s, to proposals of how brands can be built in industrial markets in the first decade of the new century (Seyedghorban *et al.*, 2015, p. 10). This development and the fact that some of the most valuable brands today are industrial brands (Interbrand, 2015, pp. 8–11) support the statement that “branding is just as relevant in B2B as it is in B2C” (Kotler *et al.*, 2006, p. 12). Industrial brands serve exactly the same purpose as consumer brands. They simplify the identification of products, services, and businesses, and they differentiate them from the competition. They reduce the risk and complexity involved in buying decisions. The traditional axiom of purchase agents that “nobody ever got fired for buying IBM” strongly supports this risk-reducing functions. Industrial brands are also an indicator of origin, quality, and performance, and they increase the perceived value of a product to the customer. They are an excellent means to communicate the values and benefits that a product or a service can provide (Caspar *et al.*, 2002, p. 43; Kotler *et al.*, 2006, p. 3; Kuhn and Zajontz, 2011, pp. 191–192). Additionally, they help getting on bid lists and can shift tight decisions in a desired direction. Industrial brands also simplify entry into adjacent markets and are important in recruiting employees (Wise and Zednickova, 2009, pp. 5–6). Brand-loyal industrial buyers are willing to promote

the brand to other purchasing agents or give special consideration to another product of the same brand. They even pay a price premium for their favorite brand, which leads directly to higher sales turnovers (Bendixen *et al.*, 2004, p. 379). To summarize, researchers today argue that the brand value in industrial marketing comprises not only functional components such as quality, technology, and reliability, but also emotional components such as risk reduction, reassurance, trust, and credibility (Leek and Christodoulides, 2012, p. 111).

And although in industrial marketing there is usually a special focus on personal selling, the concept of a brand is still a holistic one, as it is in consumer markets. This means that all elements of the marketing communication mix, all customer touchpoints contribute to brand equity in several ways: They create awareness of the brand, link desired associations to the brand image, evoke emotions or judgements, and facilitate a stronger customer-brand relationship (Kotler *et al.*, 2006, p. 111). Like in B2C, customer experiences in B2B have a direct effect on brand equity dimensions, namely brand awareness, brand associations, perceived quality and brand loyalty (Biedenbach and Marell, 2009, p. 453).

Given this background, we suspect that brand worlds in industrial marketing could have similar effects on the brand as their counterparts in consumer marketing.

## METHODOLOGY

The systematic literature review approach was originally developed in medical science to select a representative sample of published material in a structured, transparent and reproducible manner (Santos and D'Antone, 2014, p. 1014). This more structured process is also what differentiates them from traditional narrative literature reviews. The goal is to reduce researcher bias and identify the key scientific contributions to a field or question (Cook *et al.*, 1997, pp. 377–378; Tranfield *et al.*, 2003, p. 209). Qualitative content analysis uses the systematic codification and analysis of textual data to extract or generate knowledge (Hsieh and Shannon, 2005, p. 1277). Different methods are described in the literature: inductive and deductive (Elo and Kyngäs, 2008, p. 109), conventional, directed, and summative approaches (Hsieh and Shannon, 2005, p. 1277), or summary, explication, and structuring (Mayring, 2014, p. 64). These approaches described by different authors overlap to substantial degrees. The inductive, conventional, and summarizing approaches derive categories directly from the data material to summarize and reduce it and to gain a comprehensive overview of its base when existing research is limited (Hsieh and Shannon, 2005, p. 1279; Elo and Kyngäs, 2008, p. 109; Mayring, 2014, p. 64). Given the limited research, our goal was to analyze the relevant brand world literature in consumer marketing and to develop categories of different types and their distinctive characteristics. These would then be transferred to industrial marketing using practical examples. We therefore applied the specific technique of inductive category formation as part of the summarizing approach described by Mayring (Mayring, 2014, pp. 79–87). Both approaches – systematic literature review and qualitative content analysis – have been applied in previous research on topics in industrial marketing individually but also in combination with each other. The goals were to structure the topic, resolve a lack of clear definitions, create knowledge, and give directions for future areas of research based on journal articles (Coombes and Nicholson, 2013, p. 656; Santos and D'Antone, 2014, p. 1014). As for both methodologies the documentation and transparency of the process are preconditions for their scientific character, our approach is outlined here.

## SYSTEMATIC LITERATURE REVIEW

To identify the relevant academic and scholarly articles related to brand worlds in consumer marketing, we followed the guidelines for systematic literature reviews that Tranfield *et al.* (2003) propose, which have been applied in an industrial marketing context before (Day *et*

*al.*, 2010, p. 629; Hüttinger *et al.*, 2012, p. 1195; Rabetino *et al.*, 2015, p. 57). We searched for peer-reviewed journal articles in English using selected keywords in the Scopus database. To begin with, we used search terms such as brand world, flagship store, and brand museum. Based on the first reviews of selected relevant papers, and in order to cover all possible types of brand worlds, we continually enlarged our set of keywords during our research. In the final stage, it comprised the terms brand world, brand land, brand museum, brand park, brand store, brandscape, consumption spectacle, corporate land, visitor center, factory tour, flagship store, flagship brand store, destination flagship, brand reputation flagship, selling machine flagship, showroom flagship, mega flagship, uber flagship, mega store, themed flagship brand store, showroom, M(Art) world, Mixed Use Center, themed entertainment brand store, themed environment, themed retail brand store, and themed retailing.

We required that the articles contain at least one of the keywords in the title, the abstract or the keywords. We intentionally excluded subject areas like mathematics, engineering, and nursing from the search, as these returned unrelated articles. The final search resulted in 79 journal articles. After scanning the abstracts for relevance, checking other related papers recommended by the search engine, and examining the lists of references in the articles, we completed the search process when the additional articles all appeared to be irrelevant. Our final sample of articles consisted of 17 articles from 11 journals. This result is consistent with the aforementioned findings in literature, namely that the phenomenon of brand worlds has only received limited academic consideration in terms of journal publications. To enlarge this rather small body of research in line with the guidelines for systematic reviews, we also added monographs, dissertations, or contributions in anthologies that were cited in these journal publications (Tranfield *et al.*, 2003, p. 215). Furthermore, we searched local university libraries and Google Scholar using the same keywords for further contributions in English or German in order to get a more comprehensive overview of the topic. This yielded another 21 relevant contributions, 16 of them in German. The total of 38 contributions related to the topic of brand worlds in consumer marketing form the foundation of our analysis. An overview of the sources that were subsequently analyzed with respect to the different types of brand worlds in consumer marketing and their characteristics is given in Table 1.

#### QUALITATIVE CONTENT ANALYSIS

Although it is based on the same principles, the inductive category formation process was developed as a faster, more economic and more specific alternative to the extensive summarizing content analysis. The goal is to arrive directly at summarizing categories coming from the material itself and not from theoretical considerations. The main differences with summarizing content analysis are: Not all but only those parts of the material that are relevant to the research questions are considered; the step of building paraphrases is skipped; the level of reduction is defined in advance, so that category formulation can start directly at this level (Mayring, 2014, p. 79).

The a priori definitions of what the relevant parts of the material are, as well the level of abstraction, are crucial to the analysis and are derived from the research questions (Mayring, 2014, p. 82). As we wanted to derive a comprehensive classification of brand worlds and their distinctive features, we wanted all possible types and characteristics to be included. We therefore defined the relevant parts of the material as

- any text passage containing a denomination, description, or definition of any type of physical, permanent brand representation
- any text passage containing characteristics, specific or distinctive features of any type of physical, permanent brand representation

As the level of abstraction we chose specific denominations of single types of brand worlds, as well as characteristics of any of these types. We then followed the procedure for inductive

category formation as described in the literature and coded the text. After a substantial part of material is coded, a revision of the category system and the initial coding definitions and instructions is recommended. As the coding and the category system worked well, no alterations had to be made. We finalized our coding and developed main categories from our category system (Mayring, 2014, pp. 82–83).

By following these established processes and describing our approach, we make our qualitative research as transparent as possible.

The final category system comprises seven main types of brand worlds in consumer marketing and 16 characteristics distinguishing them from each other. It is presented in Table 2 and Table 3 and described in detail in the following section.

**Table 1: Overview of sources analyzed**

<b>Authors (year)</b>	<b>Publication</b>	<b>Method</b>	<b>Setting</b>
Borghini <i>et al.</i> (2009)	Journal of Retailing	Qualitative (extended case study)	American Girl Place (toy industry)
Diamond <i>et al.</i> (2009)	Journal of Marketing	Qualitative (ethnographic)	American Girl (toy industry)
Dolbec and Chebat (2013)	Journal of Retailing	Quantitative (structural equation modeling)	Fashion industry
Doyle <i>et al.</i> (2008)	International Journal of Retail & Distribution Management	Qualitative (case study and interviews)	B & B Italia (furniture industry)
Gilmore and Pine (2002)	Strategy & Leadership	Conceptual / Qualitative (case studies)	REI (outdoor equipment), VANS (sports fashion)
Hollenbeck <i>et al.</i> (2008)	Journal of Retailing	Qualitative (case study)	World of Coca-Cola (food & beverage industry)
Joy <i>et al.</i> (2014)	Journal of Retailing	Qualitative (observation and interviews)	Louis Vuitton Flagship Stores (fashion industry)
Kozinets <i>et al.</i> (2002)	Journal of Retailing	Conceptual (case study)	ESPN Zone Chicago (entertainment industry)
Kozinets <i>et al.</i> (2004)	Journal of Consumer Research	Qualitative (ethnographic)	ESPN Zone Chicago (entertainment industry)
Manlow and Nobbs (2013)	Journal of Fashion Marketing and Management: An International Journal	Qualitative (observation and interviews)	Fashion industry
Moore <i>et al.</i> (2010)	European Journal of Marketing	Qualitative (interviews)	Fashion industry
Moore <i>et al.</i> (2000)	European Journal of Marketing	Qualitative (interviews and questionnaire)	Fashion industry
Nobbs <i>et al.</i> (2012)	International Journal of Retail & Distribution Management	Qualitative (observation and interviews)	Fashion industry
Penaloza (1998)	Consumption, Markets and Culture	Qualitative (ethnographic)	Nike Town (sports fashion)
Sherry Jr <i>et al.</i> (2001)	Journal of Contemporary Ethnography	Qualitative (ethnographic)	ESPN Zone Chicago (entertainment industry)
Wohlfeil and Whelan (2005)	Journal of Customer Behaviour	Qualitative (case studies)	Event Marketing
Wohlfeil and Whelan (2007)	The Marketing Review	Quantitative (multiv. regression)	Guinness Storehouse (food & beverage industry)
Moore and Doherty (2007)	Book contribution	Conceptual	Fashion industry
Kagelmann (1998)	Book contribution	Conceptual	Leisure industry
Kent (2012)	Book contribution	Conceptual	Flagship phenomenon in general
Kent and Brown (2012)	Book contribution	Conceptual	Flagship phenomenon in general
Kilian (2008)	Book contribution	Conceptual	Experience Marketing
Kirchgeorg <i>et al.</i> (2009)	Book	Conceptual	Live communication management
Kirchgeorg <i>et al.</i> (2012)	Book contribution	Conceptual	Customer experiences
Massenbach (2009)	Book (Dissertation)	Quantitative (structural equation modeling)	Automotive industry
Meinicke (2003)	Book (Dissertation)	Quantitative (descriptive)	Automotive industry
Messedat (2007)	Book	Qualitative	Architecture
Mikunda (2004)	Book	Conceptual	Customer experience
Nufer and Scheurecker (2008)	Working paper	Conceptual	Event-marketing
Roost (2008)	Book (Dissertation)	Qualitative (case study)	Urban development, Sony Corporation (entertainment industry)
Steinecke (2002)	Book contribution	Conceptual	Tourism industry
Steinecke (2004)	Book contribution	Qualitative (case study)	Leisure and tourism industry
Thiemer (2004)	Book (Dissertation)	Qualitative (interviews)	Automotive industry
Webb (2012)	Book contribution	Conceptual	Flagship phenomenon in general
Widmann (2013)	Book contribution	Qualitative (case study)	Leisure and tourism industry
Zanger (2008)	Book contribution	Conceptual	Experience marketing
Zentes <i>et al.</i> (2014)	Working paper	Qualitative (case study) and quantitative	Brand communication
Zimmermann and Littich (2012)	Book contribution	Qualitative (case study)	Customer experience

**Table 2: Overview of main types of Brand Worlds described in Consumer Marketing**

Main category	Quantity of sources	Text example
Factory Tours	6	“The increasingly evident appeal of factory tour-type operations will likely come into play in the future, as the success of the Crayola Factory, Hershey’s Chocolate World, and Kellogg’s Cereal City U.S.A. is duplicated.” (Kozinets <i>et al.</i> , 2002, p. 25)
Visitor Centers	8	Attractions of this kind, where a factory tour is combined with extensive gastronomic and entertainment offers. (Roost, 2008, p. 48, Author’s translation)
Brand Museums	10	“Three key features distinguish brand museums from other themed retail environments: (a) historical linkages; (b) museumlike qualities (e.g., galleries, exhibits, paid admission); and (c) an education-based mission.” (Hollenbeck <i>et al.</i> , 2008, p. 336)
Showrooms	8	“Showrooms are the representatives of brands that stage the products and company philosophies throughout the world” (Messedat, 2007, p. 6)
Flagship Stores	18	“ <i>Flagship brand stores</i> can be distinguished by three characteristics. First, they carry a single (usually established) brand of product. Second, that brand’s manufacturer owns them. Finally, they are operated—at least in part—with the intention of building or reinforcing the image of the brand rather than operating to sell product at a profit.” (Kozinets <i>et al.</i> , 2002, p. 17)
Brand Stores	9	“A flagship is a store ‘1) carrying a single brand of product, 2) owned by that brand’s manufacturer, and 3) <i>operated – at least in part – with the intention of reinforcing the brand</i> rather than selling a product at a profit’ (Kozinets <i>et al.</i> 2002, p. 17, emphasis added). Only the first two characteristics of flagships apply to brand stores.” (Dolbec and Chebat, 2013, pp. 460–461)
Brand Lands	18	“Within the concept of event-marketing, brand lands are immobile corporate theme parks that provide an interactive mixture of entertainment and information around brand themes to consumers.” (Wohlfeil and Whelan, 2005, p. 199)
Other types	10	So far, no commonly accepted categorization of brand lands exists in the literature, because in this context the terms Brandscapes, Brand Parks, Brand Destinations, Corporate Lands, Visitor Centers, Flagshipstores, Edutainment Center, Events, Communication platforms, Brand Experience Parks, Theme Parks (...) are used. (Kirchgeorg <i>et al.</i> , 2012, p. 301, Author’s translation)

**Table 3: Characteristics of Brand Worlds described in Consumer Marketing**

Main category	Subcategory	Qty of sources	Text example
Goal-related	Image	34	“The flagship was also seen as a branding tool to build and showcase the brand’s identity and to position it in the market.” (Manlow and Nobbs, 2013, pp. 59–60)
	Retail	28	“Retail orientation reflects the extent to which the flagship brand store environment encourages and emphasizes making the short-term sale (as in traditional retail stores) over longer-term brand building (as in current manifestations such as Nike Town or the Coca Cola Museum).” (Kozinets <i>et al.</i> , 2002, p. 24)
Content-related	Hands-on	21	“These are all so called <i>hands-on</i> , interactive installations beamed immediately from the world of science museums to the world of brand lands.” (Mikunda, 2004, pp. 37–38)
	Education / Information	24	“One key feature of brand museums is the resemblance to traditional museums, but, in the former, the brand is positioned within historical and educational contexts.” (Hollenbeck <i>et al.</i> , 2008, p. 334)
	Entertainment	24	“Entertainment consultant Wolf (1999) asserts that, as entertainment has seeped into every aspect of the economy, shopping has become blended into entertainment, becoming what he terms ‘shoppertainment’.” (Kozinets <i>et al.</i> , 2002, p. 17)
	Product range	20	“(…) and the majority of the respondents stated that a defining feature of a flagship is that it has the widest and most indepth product range out of all the stores in the company, (…)” (Nobbs <i>et al.</i> , 2012, p. 930)
	Time perspective	15	“Brand museums are slightly different from themed flagship brand stores explored in prior studies (e.g., ESPN Zone) in that they frame their advertising-driven contents as cultural artifacts with historical linkages that connect consumers to both local and international history.” (Hollenbeck <i>et al.</i> , 2008, p. 336)
	Additional Services	18	“In terms of added value services these were not visually advertised inside the flagship store and were therefore not apparent during the observation. However two thirds of interview respondents mentioned this as being a differential aspect of the form of their flagship store, supporting Verdict (2007).” (Nobbs <i>et al.</i> , 2012, p. 930)
Physical characteristics	Size	19	“By way of delineating the <i>physical differences</i> that characterise flagship stores, the findings have identified that these stores are significantly larger in scale than any other format operated by the retailers - either domestically or internationally. Typically, flagships are between five to eight times larger than the typical retail (…)” (Moore <i>et al.</i> , 2010, p. 148)
	Location	26	“Flagship projects are distinguished by their location and differentiation.” (Kent and Brown, 2012, p. 2)
	Architecture / Design	23	“The store is usually furnished to a higher standard than the others and may have its own unique identity in the chain.” (Webb, 2012, pp. 20–21)
	Multisensuality	11	“In other words, shoppers develop a special emotional, sensorial, and cognitive attachment to flagships due to their extraordinary sensorial features (Kaltcheva, Patino, and Chebat 2010). Such a bond is less likely in the case of less spectacular brand stores.” (Dolbec and Chebat, 2013, p. 464)
	Investment	19	“For more major pursuits, comparable to ESPN Zone and the World of Coca Cola, an important condition for success is considerable financial backing (…). The development of a successful large-scale themed flagship brand store will require millions of dollars in development money and millions more to architecturally execute.” (Kozinets <i>et al.</i> , 2002, p. 28)
Customer-related	Target group	20	“Flagship projects (…) have a marketing communication role to consumers, employees and a wider community of stakeholders.” (Kent and Brown, 2012, p. 2)
	Stage in customer relationship	6	“Flagship stores play a critical role in relationship development. “ (Moore <i>et al.</i> , 2010, p. 155)
	Dialectical / Co-creation	22	“In essence, consumers willfully perform within the stage created by the producer, resulting in overlapping, interdependent consumption and production experiences. This view is theoretically consistent with the dialectical relationship between marketers and consumers in the Nike Town context as described by both Sherry (1998) and Penalosa (1999).” (Hollenbeck <i>et al.</i> , 2008, p. 336)

## BRAND WORLDS IN CONSUMER MARKETING

Mikunda (2004) was the first to use the term “brand world” to describe permanent exhibitions arranged at corporate locations. “The brand lands, the new brand worlds” bring back to the consumers a proximity to the production process that was lost during the Industrial Revolution (Mikunda, 2004, p. 37). Yet with this description he describes what we understand as brand lands. In this current paper, “brand world” is used as an umbrella term for all permanent, physical locations that promote a brand. They are not limited to corporate locations and also comprise venues that are not only exhibitions but also places of transaction, like brand stores and flagship stores. Unfortunately, there are several definitions and typologies of the various forms of brand worlds in consumer marketing in the examined literature, and there is no consensus on the use of names and definitions for these various types (Steinecke, 2004, p. 201; Kirchgeorg *et al.*, 2012, p. 301; Manlow and Nobbs, 2013, pp. 50–51).

With our inductive category formation, we merge these different typologies under seven main categories. We will now describe these seven main categories identified in consumer marketing in general before describing the variables that differentiate them from each other.

### TYPES OF BRAND WORLDS IN CONSUMER MARKETING

There are three types of brand worlds that are described as the origin of the phenomenon of brand worlds. On the one hand, there are *factory tours*. These guided visits to a production site are a means to turn a normal factory into a brand experience with only minimal investment and create a feeling of proximity to the product for consumers based on a transparent production process (Kozinets *et al.*, 2002, p. 25). They were first offered to specialist audiences only but later also made accessible to the public because of the high demand (Steinecke, 2002, p. 150). The primary goals that companies pursue when offering factory tours are advertising and image purposes. But they also want to get in touch with customers directly and create trust by opening up the production processes (Baumann, 1999, p. 90). Their popularity led to their expansion to become *visitor centers*. A visitor center combines the simple factory tour with additional services, such as exhibitions, or gastronomic, entertainment or merchandising offers with the primary goal of promoting the brand. *Brand museums* also serve the goals of image creation and PR (Steinecke, 2002, p. 152; Roost, 2008, p. 48). They aim to build a brand’s identity and provide an environment where this identity is linked to its local or even global historical context. In so doing, they also follow an education-driven mission (Hollenbeck *et al.*, 2008, p. 352). They use museumlike qualities, such as galleries, exhibits, paid admission, and the kind of product display to achieve these goals and to connect with consumers on an emotional, social, and cultural level (Hollenbeck *et al.*, 2008, p. 336).

On the other hand, *showrooms* are the origin of three types of brand worlds that are more profit-oriented. Singer, the sewing machine manufacturer, introduced this concept when he established permanent, physical locations in major US cities in the middle of the 19<sup>th</sup> century. His primary goal was to present and promote his products and their unique capabilities but also to sell them (Zentes *et al.*, 2014, p. 18). Today, they are the “representatives of brands that stage the products and company philosophies throughout the world” (Messadat, 2007, p. 6) and a fully vertically integrated distribution channel (Penaloza, 1998, pp. 342–343). As they are not limited to production sites and strive to reach as many customers as possible, the choice of location and the architecture are both essential to generate sales, awareness and express the brand personality (Kent and Brown, 2012, p. 5; Zentes *et al.*, 2014, p. 19).

*Flagship stores* are the type of brand world that so far has generated the most academic output, especially in the luxury fashion industry. Similar to showrooms, they usually carry a single, established brand of product, are owned by that brand’s manufacturer, and are at least

in part operated with the intention of building or reinforcing the brand's image rather than operating at a profit (Kozinets *et al.*, 2002, p. 17). Unfortunately, the distinction between showrooms and flagship stores is not clearly described in the literature. Webb (2012) suggests four types of flagship stores: the destination flagships, which he argues to be the largest branches of department store chains such as Galeries Lafayette. They offer an exceptional shopping experience and product range; the selling machine flagships, which in essence are just the largest and most important branches of clothing store chains like Topshop or Peek & Cloppenburg; the brand reputation flagships, which represent the stores of manufacturers that have not traditionally retailed their own products at the prime shopping locations in city centers, such as Levi's or Niketown; and also the showroom flagship, which aims to sell little or no product but functions as a marketing tool to generate awareness, reputation and product familiarity (Webb, 2012, pp. 29–31). Also, with Niketown Chicago, the same physical store is used as an example for various definitions and categories in the literature: brandscapes (Sherry Jr, 1998, p. 112), consumption spectacles (Penaloza, 1998, p. 339), flagship stores (Dolbec and Chebat, 2013, p. 460), and flagship brand stores (Kozinets *et al.*, 2002, pp. 17–18). In our category system, we therefore distinguish between showrooms and flagship stores as follows: While the focus in flagship stores is mainly on the communication of the brand and its image and ideology, the purchase of a product is supposed to be the outcome and climax of the brand experience they offer (Dolbec and Chebat, 2013, pp. 460–461). The brand experience, but also the intention to sell, is stronger than in showrooms, which in turn offer a more hands-on approach to test and try the products on display (Roost, 2008, p. 9). Additionally, *brand stores* complement these two types with respect to their even stronger focus on selling and profit generation (Dolbec and Chebat, 2013, pp. 460–461). Flagship stores in fashion retailing, as the naval origin of the term describes, act as a role model to the rest of the distribution channel. They are the most impressive and important ships in the fleet, but they are limited in number and to the most important locations and markets (Moore and Doherty, 2007, pp. 283–284; Nobbs *et al.*, 2012, pp. 931–932). Among other things because of their presentation of the full product range and their size, which is usually between five to eight times larger than regular brand stores, they can generate a more positive brand experience (Moore *et al.*, 2010, p. 148; Dolbec and Chebat, 2013, p. 464). Companies operating in fashion retailing even describe them as the “heart of the brand” (Nobbs *et al.*, 2012, p. 931). However, because of their prime location and dimensions, they are usually very costly to operate, and despite generating a substantial revenue stream, they often operate at a loss. Companies therefore pursue more strategic goals to maintain these flagship stores (Moore *et al.*, 2010, pp. 150–151). The smaller, less awe-inspiring brand stores support these role models in the distribution channel, with the main goal of generating a profit (Dolbec and Chebat, 2013, pp. 460–461).

As described earlier, the third origin to brand worlds is the efforts of Hershey's and the Walt Disney Company, which created entire theme parks around their brands. In these *brand lands*, the borrowings from the entertainment industry are obvious (Riewoldt, 2002, p. 9). Within event-marketing, they are defined as “immobile corporate theme parks that provide an interactive mixture of entertainment and information around the brand themes to consumers” (Wohlfeil and Whelan, 2005, p. 199). Such institutions, for example the Volkswagen Autostadt in Wolfsburg, normally comprise elements of the other brand world types, like brand museums, factory tours, and showrooms, but also merchandise shops and gastronomic offerings enriched by entertainment attractions (Steinecke, 2004, p. 201; Wohlfeil and Whelan, 2005, pp. 199–200, Zentes *et al.*, 2014, p. 17, 2014, p. 19).

In addition to seven main types that we have identified here, numerous terms in English and German are often used to describe similar venues or more specific sub-types of the brand worlds described above, such as brand parks, brand destinations, edutainment center,

(Kirchgeorg *et al.*, 2012, p. 301), themed environments, and themed entertainment brand stores (Hollenbeck *et al.*, 2008, p. 338). These sub-types and venues are very close to the abovementioned main groups and have only been mentioned in single contributions. Therefore, in order to avoid too detailed a structure in the typology and for our purpose of developing a first general framework, we focus on the already described seven main categories of brand worlds in consumer marketing. We now present the characteristics and specifics described in the literature that differentiate them from each other.

#### CHARACTERISTICS DIFFERENTIATING BRAND WORLDS IN CONSUMER MARKETING

We organized the characteristics into four main categories: goal-related characteristics, content-related characteristics, characteristics describing the physical appearance of the brand world, and characteristics related to its customers.

In the first group of goal-related characteristics, the first variable we identified is the *image orientation* of the brand world. It describes how strong the focus is on long-term brand building (Kozinets *et al.*, 2002, p. 24; Steinecke, 2004, p. 207; Zanger, 2008, p. 77). Brand museums, for example, are intended to have a stronger image orientation than regular brand stores, which rather aim for direct sales of the products on display (Hollenbeck *et al.*, 2008, p. 336). This inevitably leads to the second variable, which we label *retail orientation*. It describes the extent of the focus on short-term sales (Kozinets *et al.*, 2002, p. 24; Hollenbeck *et al.*, 2008, p. 337; Dolbec and Chebat, 2013, pp. 460–461).

The first variable of the content-related group of characteristics is *hands-on orientation*. It describes the level of active participation that the visitor can have, for example by using interactive installations or opportunities to try out the products (Mikunda, 2004, pp. 37–38; Webb, 2012, p. 23). *Education or information orientation* describes the degree to which a visit to the brand world serves the acquisition of theoretical knowledge, whether related to product, brand, or history (Hollenbeck *et al.*, 2008, p. 334; Kirchgeorg *et al.*, 2009, pp. 127–128). The visit to a brand land in particular often serves as a source of fun and entertainment. Therefore the *entertainment orientation*, the extent to which a brand world provides entertainment and fun, can be seen as another distinguishing characteristic (Kozinets *et al.*, 2002, p. 17; Kilian, 2008, p. 63). Additionally, the *product range* on display is a distinguishing feature. While flagship stores often present not only the full range of a company's products but also additional, exclusive items, brand stores cannot offer this product diversity because of their size and capacity (Moore and Doherty, 2007, p. 288; Kent, 2012, p. 9). The *time perspective* of a brand world is another distinguishing feature. Brand museums, for example, focus on a brand's historical development. Brand stores and showrooms rather display the current product range, flagship stores also act as testing ground for future products, and brand lands in the automotive industry showcase concept cars or other future technology developments (Hollenbeck *et al.*, 2008, p. 337; Moore *et al.*, 2010, p. 153; Autostadt GmbH, 2015). Within this group of content-related characteristics, the last one is the *additional services* on offer in the brand world, e.g. gastronomical offers, accommodation, or events such as concerts at brand lands (Wohlfeil and Whelan, 2005, pp. 199–200) or new product presentations, VIP lounges, or parking services at fashion flagship stores (Nobbs *et al.*, 2012, p. 930).

With respect to the physical differences between brand worlds, the most obvious is the *size*. As flagships are typically larger than showrooms or brand stores of the same manufacturer, brand lands tend to be even larger (Moore *et al.*, 2010, p. 148; Zentes *et al.*, 2014, pp. 18–19). Another distinguishing feature is the *location* of the brand world. Regarding the macro location, it could be incorporated into a production site, for example in the form of factory tours or visitor centers, or it could also be located at a site linked to the history of the brand, like brand museums or most brand lands, or it could be a standalone facility such as brand

stores, flagship stores, or showrooms. For flagship stores, even the micro location, the specific location at prime shopping streets in major cities, is a key success factor to adequately represent the brand image (Kozinets *et al.*, 2002, p. 25; Hollenbeck *et al.*, 2008, p. 350; Kirchgeorg *et al.*, 2012, p. 309; Moore *et al.*, 2010, pp. 148–149). The use of *architecture and the design* in corporate buildings to build brand equity has been around for about 150 years (Penaloza, 1998, p. 343). For brand worlds, these play an important role on the outside and the inside, as the environment serves as a context for consumption (Penaloza, 1998, p. 387). For flagship stores, extravagance in architecture, design, and materiality is crucial and part of the experience (Moore and Doherty, 2007, p. 280; Kent, 2012, p. 16). When building brand lands, companies often include landmark structures that can be seen from a distance to create awareness and attraction (Zentes *et al.*, 2014, p. 18). Additionally, what characterizes all brand worlds, albeit to a different extent, is that they appeal to all senses, i.e. the *multisensuality* of the environment. Flagship stores offer “overwhelming sounds, sights, smells and places for physical human contact” (Kozinets *et al.*, 2002, p. 26). But brand museums and brand lands also provide an environment to experience the brand on multiple sensorial levels (Hollenbeck *et al.*, 2008, p. 336; Zimmermann and Littich, 2012, p. 227). By comparison, brand stores and showrooms normally offer a less spectacular environment (Kirchgeorg *et al.*, 2009, p. 127; Dolbec and Chebat, 2013, p. 461). A goal for all brand worlds is that the customer develops an emotional, sensorial, and cognitive attachment to the brand world and the brand itself because of these partially extraordinary sensorial features; this is less likely to be the case in less spectacular brand worlds (Dolbec and Chebat, 2013, p. 464). The impressive appearance of some types of brand worlds regularly requires a correspondingly impressive *investment* (Kozinets *et al.*, 2002, p. 28; Doyle *et al.*, 2008, pp. 553–554). And because these physical characteristics described above are inextricably linked to this investment, it forms the last item in this group. Furthermore, there are three customer-related characteristics that differentiate brand worlds. The first is the *target group* they aim for. Of course, flagship stores, brand museums, and brand lands play a marketing communication role toward existing and potential consumers but also employees and the wider community of stakeholders, such as distribution partners or media representatives (Steinecke, 2002, p. 152; Kent and Brown, 2012, p. 2; Kirchgeorg *et al.*, 2012, p. 304). Researchers distinguish between three target groups: the primary target group, which comprises direct visitors or participants, the secondary target group, which comprises disseminators such as media representatives, and the tertiary target group, which comprises indirect participants that learn about the brand world through a third party (Nufer and Scheurecker, 2008, p. 11). Additionally, the *stage in the customer relationship* is also a distinguishing factor of brand worlds. They are generally described as influential before, during, and after the sale of a product or a service (Zimmermann and Littich, 2012, p. 233). Especially flagship stores in the fashion industry are used as a means to enter a new market and attract new customers or potential distribution partners’ attention, and subsequently to stabilize and develop these relationships. They are described as the best tool to do so and are therefore better than regular brand stores or other types of brand worlds (Moore *et al.*, 2010, p. 152, 2010, p. 155). What is more is that the visit to brand worlds is *dialectical*. They are a tool for companies to transport the brand’s message but also to receive direct feedback and to interact directly with the visitors (Kent, 2012, p. 16). Customers become active co-creators of the spectacle and the experience, and this involvement of the visitor is seen as crucial to the success of brand worlds (Kozinets *et al.*, 2004, p. 659; Borghini *et al.*, 2009, p. 364).

These types and characteristics are the findings of our qualitative content analysis of the relevant literature that covers the topic of brand worlds in consumer marketing. With regard to our research question and owing to the lack of existing research in that specific field, we

now transfer these findings to industrial marketing. To do this, we use information about practical examples and reflect on our findings on brand worlds in consumer marketing.

## BRAND WORLDS IN INDUSTRIAL MARKETING

The transfer and adaptation of underlying knowledge and structures from B2C to B2B branding is current practice in B2B branding research. These structures may also work in both consumer and industrial marketing, but researchers are simultaneously calling for the consideration of the specific factors inherent to industrial marketing when doing so. (Seyedghorban *et al.*, 2015, p. 6, 2015, p. 11). Researchers are also trying to renew the debate around the differences between B2C and B2B (Wind, 2006; Cova and Salle, 2008). Cova and Salle (2008) see no particularly stimulating advances in this area. Their argument is based on the IMP approach to industrial markets and the development of consumer culture theory in consumer marketing. Their findings state that the “significant differences between B2B and B2C can be rendered almost null and void,” and therefore “we should no longer be frightened of cross-fertilization between B2B and B2C marketing” (Cova and Salle, 2008, p. 9). Nevertheless, standard textbooks on B2B marketing still describe these B2B marketing specifics, and the debate around the differences between B2C and B2B is ongoing. This is why we keep in mind the main characteristics specific to the industrial field when we transfer the distinguishing features of brand worlds derived from consumer marketing literature to industrial marketing. These are for example: a derivative demand, due to marketing to a value chain and not to the end of this chain; the fact that the customer is not a single person but an organization, and therefore a web of decision participants is usually involved; the more formalized demand; the smaller amount of usually known customers, with large-unit transactions; the stronger interaction and process linkage between buyer and seller; and a more complex buying sequence and customer relationship (Grewal and Lilien, 2012, p. 4; Backhaus and Voeth, 2015, p. 21).

Regarding the relevance of the functions of a brand for the customer, in B2C the image benefits are most important, followed by reduced search costs and risk reduction (Fischer *et al.*, 2002, p. 34). By contrast, in B2B, risk reduction is the most important function of a brand, followed by the reduction of information search cost. Image benefits play a minor role, which means that there is a directly inverse ranking of brand functions for the customer as compared with B2C (Backhaus *et al.*, 2011, p. 1088).

Additionally, one possibility to differentiate various business type approaches within B2B is based on the specific investment necessary on the buyer’s and the seller’s side. The four types described in the literature are product business (a relatively low specific investment for both the seller and the buyer; standardized products, e.g. company cars), project business (low specific investment for the buyer, high specific investment for the seller; e.g. production lines), systems business (low specific investment for the seller, high specific investment for the buyer due to the individualization; e.g. telecommunication equipment), and the OEM business type approach (high specific investment on both sides; e.g. industrial automation or automotive parts supply) (Backhaus *et al.*, 2011, p. 1085).

We now provide information on selected examples of brand worlds in industrial marketing. We will then reflect on the characteristics of B2C brand worlds in industrial marketing based on these practical examples and the specifics of industrial markets.

## EXAMPLES FOR BRAND WORLDS IN INDUSTRIAL MARKETING

One example of a brand world of a company in industrial marketing is the Mack Trucks Customer Center in Allentown, PA. It is located at a site historically linked to the brand, where its headquarters were located from 1905 until 2010. It comprises the Heritage Center, a

museum, a product showroom, a performance track, and a Mack Shop. The Heritage Center guides the visitor through more than 100 years of history. It is complemented by the Mack Museum, which features antique trucks and Mack artifacts. The product showroom highlights and displays the innovative Mack trucks of today. And on the performance track included in the site, customers can convince themselves of the quality of the Mack trucks on an oval-shaped course with banked turns, or on several hills of varied steepness. To complete the experience, customers can buy branded merchandise in the attached Mack Shop. The customer center is designed to deliver an outstanding experience and a fun and educational adventure for both customers and fans of Mack Trucks free of charge. A visit can be combined with tours of nearby assembly and development facilities. In 2012, more than 9,000 people visited the customer center and the museum (Mack Trucks, 2016).

The Visitor Center of Caterpillar, the world's leading manufacturer of construction and mining equipment in Peoria, IL, is located next to the company's global headquarters. Having already purchased a plant in Peoria in 1909, Caterpillar moved there in 1967. The visitor center opened in 2012 and is about 50,000 square feet in size. Visitors are obliged to pay a small entrance fee. The center comprises eight exhibit galleries, four theaters featuring more than 50 videos, more than 800 photographs, interactive displays and installations, and a merchandise center. The self-guided tour targets visitors of all ages, both professional and private. As an additional service, there are conference and meeting rooms for rent, and Caterpillar also offers birthday party packages, or dining rooms for private events (Caterpillar Inc., 2016).

The Customer Experience Center of General Electric's industrial branch is located at the company's facility in Mebane, NC. It opened its gates in 2015. It serves as a regional center where customers are invited to interact with GE's latest products in electrical distribution, controls, and critical power products, and to share real-time feedback throughout the development process. The \$6 million investment comprises a product certification lab for low- and medium-voltage products, a product accelerator lab, a product showroom, and a customer and employee learning center. The product accelerator lab aims to speed up new product design processes in collaboration with customers, using 3-D printing and rapid prototyping. The learning center provides room for customers and employees to learn about new products, lean manufacturing, and advanced processes. In total, GE's Mebane facilities now offer 360,000 square feet of production space, 11,500 square feet of advanced labs and 30,000 square feet of offices, showrooms, and training facilities (General Electric Company, 2015)

The Innovation Center of logistics provider DHL is located in Troisdorf, Germany, near the company headquarters. It was reopened after refurbishing in 2015. It acts as a central platform for interaction between customers and business stakeholders and DHL experts on innovation-related topics. The main missions are to demonstrate the innovation capabilities of DHL and the company's logistics solutions portfolio, to build thought leadership through trend research, and to engage customers, partners, and business leaders on innovation topics through events, briefings, and workshops. It includes the display of DHL's Formula E racing car as the center piece, which showcases smart mobility and automotive innovations. From there, different areas can be explored: the solution box, displaying DHL's current capabilities; trend cubes which highlight trends of tomorrow and their application in the logistics industry; the vision suite, where DHL's vision of logistics in 2050 is displayed; the design thinking studio as a platform for highly customized workshops, and an area for conferences and events. The center can be experienced through guided tours customized to the visitor's needs (Deutsche Post DHL Group, 2016).

Hilti AG, a company based in Liechtenstein, is famous in Europe for its hammer drills and construction tools. It sells its products to a professional target group partly through

distributors and partly through company-owned Hilti centers. These Hilti centers offer a selection of the company's products and are widely spread over the US and Europe. The larger and more elaborate centers, which are very limited in number, are called flagship stores by Hilti. In 2014, the first Hilti flagship store in Germany opened in Munich, followed by a flagship store at the company's Austrian headquarters in Vienna in 2015. The Austrian flagship store presents the full product range (Österreichischer Wirtschaftsverlag GmbH, 2015). The store in Munich offers conference rooms and possibilities for training and product trials, as well as the possibility to pick up pre-ordered products outside the opening hours in separate boxes in front of the store as additional services (Hilti AG, 2014). Based on these examples of brand worlds in industrial marketing and the aforementioned specifics of industrial marketing, we now consider the characteristics identified as differentiating brand worlds in consumer marketing.

#### SUGGESTED CHARACTERISTICS DIFFERENTIATING BRAND WORLDS IN INDUSTRIAL MARKETING

The first category of characteristics of brand worlds that we identified in consumer marketing was goal-related specifics. It comprises *image orientation*, the amount of focus on long-term brand building, and *retail orientation*, the amount of focus on the short-term sales (Kozinets *et al.*, 2002, p. 24).

Regarding *image orientation*, we argue that in industrial marketing brand worlds also differ with respect to the extent to which they focus on long-term brand building. Especially given the long-term relationships linked to some B2B transactions, for example in OEM business (Backhaus *et al.*, 2011, p. 1085), the rational transparency of the production process in factory tours and product displays in showrooms are not the only aspects that should be displayed. Brands “that go beyond just functionalism, evoking an emotional association are a further contributor to differentiation and are in a stronger position to attract and retain customers” (Lynch and Chernatony, 2007, p. 131). In consumer marketing, these emotional associations can be created in more image-oriented brand worlds such as a brand museum or entire brand lands (Wohlfeil and Whelan, 2007, p. 284; Hollenbeck *et al.*, 2008, p. 336). As an example of a more image-oriented brand world in industrial marketing, we suggest the Mack Customer Center, which not only presents current products of the brand but also provides a museum and heritage center for customers to experience the history of the brand. The direct counterpart of this characteristic in consumer marketing is *retail orientation*, the extent to which the focus is on short-term sales (Kozinets *et al.*, 2002, p. 24). Some brand worlds in industrial marketing also serve this goal. Given the usually more complex buying situation in B2B, we argue that this characteristic holds true on the one hand for brand worlds that offer branded merchandise and collectibles for the visitor to buy, and on the other hand for brand worlds of companies operating in the product business type. This business type, which offers a standardized product to a large group of customers, with small specific investments on the customer's or the supplier's side, shares the most communalities with the consumer marketing of all four business type approaches mentioned before (Scharf *et al.*, 2012, p. 22; Backhaus and Muehlfeld, 2015, pp. 103–105). We therefore argue that in this less complex buying situation, brand worlds in industrial marketing can also follow an approach that is more retail- than image-oriented, similar to brand stores or flagship stores in consumer marketing (Dolbec and Chebat, 2013, pp. 460–461). The Hilti stores and flagship stores described above serve as an example of brand worlds in product business with strong retail orientation. To a certain extent, the Mack Customer Center with its attached Mack Shop is an example of the retail orientation of brand worlds in industrial marketing as well. Looking at the GE Customer Experience Center, we can identify another goal-related characteristic: One goal of this location is to convey theoretical and practical knowledge regarding the use and the function of the products to both customers and employees. In order

to do so, GE integrated a special “learning center” inside their brand world (General Electric Company, 2015, p. 1). The provision of services attached to the company’s own product, like training customer staff in operation and maintenance, is described as the beginning of a servitization strategy of product-centric businesses in B2B, which can eventually lead to a new revenue stream (Raddats and Easingwood, 2010, p. 1338). It plays an important role, especially in the implementation phase of new product developments (Ernst *et al.*, 2010, p. 84). This *knowledge transfer orientation* has not been described in the B2C literature on brand worlds, but as the GE example proves, it exists in industrial marketing brand worlds and is supported by B2B literature. Therefore, we suggest it as another goal-related characteristic of special types of brand worlds.

Additionally, the GE Customer Experience Center comprises a “Product Accelerator Lab. This lab will help improve new product design processes, speeding up development times with 3-D printing and rapid prototyping. By incorporating GE’s FastWorks methodologies, the lab unites customers and engineering teams in an atmosphere that allows for fast, hands-on feedback throughout the development process” (General Electric Company, 2015, p. 1). In B2C, brand worlds are also described as being dialectical in nature, creating direct interaction with the customers, and providing direct feedback (Hollenbeck *et al.*, 2008, p. 335; Kent, 2012, p. 16). In B2B, however, this seems to be one of the primary goals for some types of brand worlds, given the often close relationships and individualized or co-created products in the OEM, systems, or project business (Backhaus *et al.*, 2011, p. 1085). These brand worlds actively promote and engage collaboration and the co-creation of new products and solutions. In brand worlds from companies in product business, such as Hilti’s regular stores and flagship stores, this dialectical aspect could be limited to feedback on the standardized product. Therefore, we suggest *collaboration orientation* as another goal-related characteristic that could be used to differentiate brand worlds in industrial markets.

The second group of variables we identified to distinguish between brand worlds in B2C were content-related characteristics. We described *hands-on orientation* as the level of active participation the visitor can have, for example by trying out products or using interactive installations (Mikunda, 2004, pp. 37–38; Webb, 2012, p. 23). In consumer brand worlds, customers can have a direct, tactile, physical experience with products such as mobile phones or watches in distinct brand stores and showrooms and try out these products (Webb, 2012, p. 23). In brand museums, the products of interest are normally not there for direct interaction. The display follows the model of traditional museums, covering the artifacts in glass cases or protecting them by using velour ropes, which makes the items appear valuable (Penaloza, 1998, p. 385). In B2B, researchers highlight the importance of a product trial as a powerful tool to form brand beliefs and attitudes. These beliefs derived from a direct experience are stronger than the indirect experiences created through above-the-line communication such as advertising (Biedenbach and Marell, 2009, pp. 449–450). As B2B companies need to deliver the quality they promise in order not to damage their brand, giving B2B customers the possibility to try the functional qualities of the product in person could reduce perceived risk (Leek and Christodoulides, 2012, p. 109, 2012, p. 111). With regard to the buying center members, the possibility for product trial or interaction before the purchase decision could be aimed especially at the users of the product (Kotler *et al.*, 2006, pp. 26–28). The performance track at the Mack Customer Center provides this possibility. In brand museums, by contrast, similar to their counterparts in B2C, the possibilities to actively try out the products are limited. Therefore, we suggest hands-on orientation as a variable distinguishing B2B brand worlds as well.

By contrast, the content in brand museums in B2C is transported by means of *educating and informing* visitors, especially about the history of the brand (Hollenbeck *et al.*, 2008, p. 334). This provision of information about the background of the brand also makes sense in a B2B

environment, where the primary purpose of branding is risk reduction. The display of the length of time the company has been in business, its successful history, and the brand's degree of experience gives B2B customers the perception of being a stable company. This reduces purchasers' perceived risk and provides them with confidence to make their decision (Leek and Christodoulides, 2012, p. 110).

Brand worlds in B2C include brand parks like Disney World, whose main focus is on entertainment and fun, or flagship stores, which blend entertainment with shopping (Kozinets *et al.*, 2002, p. 17). Based on the examples above, the brand worlds of B2B companies provide *entertainment* only to a lesser extent. This seems logical given the more rational approach in industrial marketing. But still, for example at the Caterpillar Visitors Center, there is an interactive, virtual installation of an excavator similar to a computer game, installed in a real excavator cockpit. Mack also wants to provide the visitors of their customer center with a fun adventure. Both of these brand worlds also target private customers and fans of the brand (Caterpillar Inc., 2016) by expanding the focus from buyers to company stakeholders (Wind, 2006, pp. 477–478). In such cases, the provision of entertainment can help to give consumers – and business visitors, too – an experience similar to the one in consumer brand worlds, which strengthens the relationship to the brand (Kozinets *et al.*, 2002, p. 17).

The *product range* on display also differs in brand worlds in industrial marketing. While flagship stores in consumer marketing usually display a wider or even the entire product range (Manlow and Nobbs, 2013, p. 59), the same holds true when we look at the example of Hilti's brand and flagship stores (Österreichischer Wirtschaftsverband, 2015). This display of the capabilities of a brand is suggested as an important functional component of brand value in B2B (Leek and Christodoulides, 2012, p. 112), and the wide product range on offer might also reduce search costs. Therefore, we suggest that the product range can also be transferred from B2C to B2B as a variable distinguishing brand worlds.

The *time perspective* that we identified as a differentiating feature between brand worlds in consumer marketing can also be transferred to the industrial realm. In consumer marketing, brand museums use the historical artifacts to convey brand identity and brand meaning (Hollenbeck *et al.*, 2008, p. 341). As described before, the image-related aspects play a minor role for the customer with regard to the B2B brand. Yet the display of a brand's historical features can reduce the perceived risk for the purchaser and increase the relevance of the brand (Backhaus *et al.*, 2011, p. 1089; Leek and Christodoulides, 2012, p. 110). Mack Trucks' brand museum is an example of the presentation of historical features of a company in B2B. In showrooms, brand stores, and flagship stores, where the current product range is on display, the company's product-related capabilities are presented. These capabilities in product innovation contribute to the identity of brands in industrial marketing and add to brand value (Beverland *et al.*, 2007, pp. 1090–1091; Leek and Christodoulides, 2012, p. 112). In its Innovation Center, logistics provider DHL offers a view of the future of logistics solutions as the company sees them (Deutsche Post DHL Group, 2016). This completes the views on the past, the present, and the future that brand worlds in industrial marketing provide. Therefore, we argue that the time perspective is also a differentiating feature of brand worlds in industrial marketing.

*Additional services* in industrial brand worlds focus on practical use rather than entertainment, accommodation, and gastronomy. The more sophisticated locations, such as the DHL Innovation Center, offer workshops, briefings, and conference rooms to increase the customer's brand experience (Deutsche Post DHL Group, 2016).

Brand worlds in industrial marketing also differ in their physical appearance in a way that is similar to the one in the consumer area. A full brand land is typically larger than flagship stores, which in turn surpass brand stores in *size* (Österreichischer Wirtschaftsverband, 2015).

2015). And while the brand museums and brand lands that we used as examples are usually at *locations* that have a special meaning for the brand, like the corporate headquarters or founding sites, brand stores or showrooms are closer to the customer and present in various markets (Caterpillar Inc., 2016; Hilti Inc., 2016). The transfer from B2C to B2B of both the size and the location as variables of brand worlds therefore seems valid. In B2C, research has proved that these two factors are crucial for the success of a brand world, as both contribute to the brand's image (Moore *et al.*, 2010, p. 148; Nobbs *et al.*, 2012, p. 929). As there is no research on brand worlds in B2B, the only partially comparable type of brand communication tool in B2B in our opinion are trade shows. Here, the booth location has a significant effect on the trade show's image-building performance, sales-related performance, and relation-improvement performance for the supplier (Lee and Kim, 2008, pp. 792–794). The booth size is to be considered as well. There is no influence on image-building or relation-improvement performance (Lee and Kim, 2008, p. 794), but it is one of the largest items on the overall trade show budgets for B2B companies (Gopalakrishna and Lilien, 2012, p. 235).

Both *architecture and design* are important features for brand worlds in B2C. They distinguish, for example, regular brand stores from the more spectacular flagship stores (Moore and Doherty, 2007, p. 289). The design and architecture of corporate buildings are also important features of corporate design in B2B to convey a consistent brand image (Will, 2010, p. 424). Furthermore, in B2B less spectacular forms can be found in brand stores, whereas flagship stores or brand lands are aesthetically more appealing (Österreichischer Wirtschaftsverlag GmbH, 2015). The degree of *multisensuality* also differs in the various types of brand worlds and is linked to the architecture and design features. We argue, that brand lands or brand museums with interactive installations offer a more multisensual approach to the brand than less spectacular brand stores, similar to the consumer marketing area (Hollenbeck *et al.*, 2008, p. 336).

Moreover, similarly to consumer counterparts, *investment* in a brand world will be higher the bigger and the more complex it becomes.

According to the literature on consumer brand worlds, they also differ from each other with respect to some customer-related characteristics. First there is the difference in the *target group*, ranging from direct customers to media representatives and other stakeholders (Kent and Brown, 2012, p. 2; Kirchgeorg *et al.*, 2012, p. 304). In industrial marketing, with the background of organizational buying centers and the demand for focus on all stakeholders (Wind, 2006, pp. 477–478), this differentiation gains importance. As described before, the user might have the chance to try out the product upfront, or to be trained in training centers after the purchase, with the intention of ensuring the correct usage and maintenance of the product (Raddats and Easingwood, 2010, p. 1338). Instead, the purchaser might have been invited to visit a brand museum or a factory tour to gain trust in the supplier and its capabilities before making a purchase decision. Additionally, internal branding plays an important role in industrial marketing as well because it determines how the brand is presented externally to the purchasers and other stakeholders (Lynch and Chernatony, 2004, p. 412; Leek and Christodoulides, 2012, p. 108).

This differentiation in target groups is inevitably linked to the *stage in the customer relationship*. Brand worlds play a role in creating, maintaining, and developing an enduring relationship in consumer marketing, yet they do so to a different extent (Moore *et al.*, 2010, p. 156; Zimmermann and Littich, 2012, p. 233). We argue that in industrial marketing, a brand museum has a stronger impact on a prospective customer than a retail-oriented brand store does. This is because the provision of historical linkages can reduce the perceived risk, which might be especially useful in the early stages of the relationship, where the parties have no previous experience doing business with each other (Leek and Christodoulides, 2012, p. 108, 2012, p. 110). The visit to a training center is more likely to take place in an already

ongoing relationship or as a product trial shortly before the purchase decision than at an earlier stage.

The *dialectical and co-creating* nature of some types of brand worlds is also of importance in industrial markets with their more customer-specific and complex products (Grewal and Lilien, 2012, p. 4; Kuhn and Zajontz, 2011, p. 12). Researchers argue that customers and suppliers in a B2B co-development process are more active in those phases of the process that help them fulfill their individual goals. These are, for suppliers, the possibility to commercialize a new development, while for customers the primary goal is to improve process efficiency (Oinonen and Jalkala, 2015, p. 296). As mentioned before, the primary goal of innovation centers is to provide a location to collaborate and co-create. These environments could especially be helpful for the supplier in business approaches with a high specific investment on the supplier's side, e.g. in the OEM and the project business. For the customer, it could also be beneficial in buying situations with a high specific investment on their side to create a product that specifically helps them improve their processes, e.g. in the systems business. In the product business approach, where a more standardized product is offered (Backhaus *et al.*, 2011, p. 1085), the possibility to provide feedback on the products might be sufficient. This is the case, for example, in the more retail-oriented brand or flagship stores (Webb, 2012, p. 24).

To answer our research question, based on the inductive category formation and the examples provided, we suggest these described four categories comprising 18 characteristics that differentiate the various types of brand worlds in industrial marketing. They are presented in Table 4.

**Table 4: Overview of suggested characteristics differentiating brand worlds in industrial marketing**

Main category	Subcategory	Attribute levels
Goal-related characteristics	Image orientation	Low – High
	Retail orientation	Low – High
	Knowledge transfer orientation	Low – High
	Collaboration orientation	Low – High
Content-related characteristics	Hands-on orientation	Low – High
	Education and information orientation	Low – High
	Entertainment orientation	Low – High
	Product range	Partial, complete, additional products
	Time perspective	Past, present, future
	Additional services	Few - Many
Physical appearance	Size	Small – Large
	Location	Stand-alone, historical site, incorporated to factory, customer-oriented, etc.
	Architecture and design	Simple – exceptional
	Multisensuality	Low – High
	Investment	Small – Large
Customer-related characteristics	Target group	Direct customers, end of supply chain, employees, other stakeholders
	Stage in the customer relationship	New / existing relationship
	Dialectical and co-creation orientation	Low – High

## CONCLUSIONS

### IMPLICATIONS AND AREAS FOR FUTURE RESEARCH

With this study, we extend the literature on branding in industrial markets and provide the first description of permanent, physical brand worlds as an instrument of brand communication. Based on a systematic literature review, inductive category formation, and information on practical examples, the suggested characterization of their specific features gives an overview of these locations and their use in industrial marketing practice. The different types serve different company goals and use different methods to pursue them. A goal for all of them is to provide the target group with a distinctive brand experience. As there is no literature on brand worlds in industrial marketing, this study can serve as the starting point for future research to understand and analyze this B2B branding phenomenon from a theoretical perspective.

In this respect, scholars suggest both more qualitative and more quantitative research on B2B branding (Seyedghorban *et al.*, 2015, p. 11). Therefore, a qualitative approach to investigate the underlying objectives that companies pursue when investing in brand worlds can be considered. As the investment especially in an extensive brand world is considerably high, it could be interesting to determine whether other goals than the ones described in this paper are pursued by operating companies.

Additionally, the success factors of the different types of brand worlds from a company perspective would be interesting, especially as a basis for recommendations or guidelines for future activities in practice in this area.

Based on these qualitative approaches, the body of literature would also benefit from quantitative empirical research. For example, a typology of different types of brand worlds could be developed on the basis of the differentiating characteristics described in this paper. This would prevent the inconsistent use of terms in the area of brand worlds in industrial marketing. Furthermore, the characteristics suggested here could be subject to quantitative review and could be either refined or verified.

In fact, only two journal publications on brand worlds in consumer marketing were based on quantitative research, e.g. to evaluate the impact of a visit to a flagship store compared with a brand store on brand attachment, brand attitude, and brand equity from the visitor perspective. Similar approaches should be considered to evaluate the qualitative findings on goals and success factors. The investigation of the effect that a visit to a brand world in industrial marketing has on the visitor and his image of the operating company provides an area for research as well.

For practitioners, this study gives a first overview of the characteristics of brand worlds in industrial marketing as an instrument for brand communication, as well as the possible effects that accompany them.

### LIMITATIONS

This study has some limitations. Regarding the systematic literature review, although our keywords cover an extensive range of terms, we may have overlooked publications during the research process because of terminological differences. Recent publications may have been overlooked due to their lack of citations or availability in databases. Nonetheless, we are confident that the analyzed publications accurately represent the stream of research on brand worlds in consumer marketing.

With respect to the qualitative content analysis, the main critique is its subjective nature. By closely following accepted guidelines and processes, and by presenting our criteria and definitions in this study, we not only make our approach more transparent to the reader but also more valid and reliable.

The difficulties of the transfer of findings, knowledge, and structures from B2C to B2B branding have been outlined in this study. We overcame them by using practical examples and considering the inherent characteristics of industrial marketing while establishing our typology and the characteristics of brand worlds.

As outlined above, more research is needed to evaluate our findings on these instruments for B2B branding further. As yet, these instruments have not attracted the interest of academia. With this study, we aim to provide a starting point for a better understanding of the growing phenomenon of brand worlds in industrial marketing.

## REFERENCES

- Autostadt GmbH (2015), “The Audi Pavilion. New areas of innovation”, available at: <http://www.autostadt.de/en/explore-the-autostadt/pavilions/audi0/> (accessed 10 November 2015).
- Backhaus, K. and Muehlfeld, K. (2015), “Geschäftstypen im Industriegütermarketing”, in Backhaus, K. and Voeth, M. (Eds.), *Handbuch Business-to-Business-Marketing: Grundlagen, Geschäftsmodelle, Instrumente des Industriegütermarketing*, 2., vollst. überarb. Aufl. 2015, Springer Fachmedien Wiesbaden, Wiesbaden, pp. 93–120.
- Backhaus, K., Steiner, M. and Lügger, K. (2011), “To invest, or not to invest, in brands? Drivers of brand relevance in B2B markets”, *Industrial Marketing Management*, Vol. 40 No. 7, pp. 1082–1092.
- Backhaus, K. and Voeth, M. (2015), “Besonderheiten des Industriegütermarketing”, in Backhaus, K. and Voeth, M. (Eds.), *Handbuch Business-to-Business-Marketing: Grundlagen, Geschäftsmodelle, Instrumente des Industriegütermarketing*, 2., vollst. überarb. Aufl. 2015, Springer Fachmedien Wiesbaden, Wiesbaden, pp. 17–29.
- Baumann, B. (1999), “Bestandsanalyse des Industrietourismus zu produzierenden Unternehmen im Südwesten Deutschlands”, in Fontanari, M.L., Treinen, M. and Weid, M. (Eds.), *Industrietourismus im Wettbewerb der Regionen, ETI-Texte / Europäisches Tourismus-Institut GmbH an der Universität Trier*, ETI, Trier, pp. 79–103.
- Bendixen, M., Bukasa, K.A. and Abratt, R. (2004), “Brand equity in the business-to-business market”, *Industrial Marketing Management*, Vol. 33 No. 5, pp. 371–380.
- Beverland, M., Napoli, J. and Lindgreen, A. (2007), “Industrial global brand leadership: A capabilities view”, *Industrial Marketing Management*, Vol. 36 No. 8, pp. 1082–1093.
- Biedenbach, G. and Marell, A. (2009), “The impact of customer experience on brand equity in a business-to-business services setting”, *Journal of Brand Management*, Vol. 17 No. 6, pp. 446–458.
- Borghini, S., Diamond, N., Kozinets, R.V., McGrath, M.A., Muñoz, A.M. and Sherry, J.F. (2009), “Why Are Themed Brandstores So Powerful? Retail Brand Ideology at American Girl Place”, *Journal of Retailing*, Vol. 85 No. 3, pp. 363–375.
- Brakus, J.J., Schmitt, B.H. and Zarantonello, L. (2009), “Brand Experience: What Is It? How Is It Measured? Does It Affect Loyalty?”, *Journal of Marketing*, Vol. 73 No. 3, pp. 52–68.
- Caspar, M., Hecker, A. and Seibel, T. (2002), “Markenrelevanz in der Unternehmensführung. Messung, Erklärung und empirische Befunde für B2B-Märkte”, available at: [www.marketingcenter.de/ias/forschung/AP-Markenrelevanz-B2B.pdf](http://www.marketingcenter.de/ias/forschung/AP-Markenrelevanz-B2B.pdf) (accessed 14 September 2015).
- Caterpillar Inc. (2016), “Caterpillar Visitors Center”, available at: <http://www.caterpillar.com/en/company/visitors-center.html> (accessed 9 April 2016).
- Cook, D.J., Mulrow, C.D. and Haynes, R.B. (1997), “Systematic Reviews: Synthesis of Best Evidence for Clinical Decisions”, *Annals of Internal Medicine*, Vol. 126 No. 5, p. 376.

- Coombes, P.H. and Nicholson, J.D. (2013), “Business models and their relationship with marketing: A systematic literature review”, *Industrial Marketing Management*, Vol. 42 No. 5, pp. 656–664.
- Cova, B. and Salle, R. (2008), “The industrial/consumer marketing dichotomy revisited: a case of outdated justification?”, *Journal of Business & Industrial Marketing*, Vol. 23 No. 1, pp. 3–11.
- Day, M., Magnan, G.M. and Moeller, M.M. (2010), “Evaluating the bases of supplier segmentation: A review and taxonomy”, *Industrial Marketing Management*, Vol. 39 No. 4, pp. 625–639.
- Deutsche Post DHL Group (2016), “The DHL Innovation Center”, available at: [https://www.dhl.de/en/ueber-uns/innovation/dhl\\_innovation\\_center.html](https://www.dhl.de/en/ueber-uns/innovation/dhl_innovation_center.html) (accessed 28 March 2016).
- Diamond, N., Sherry, J.F., Muñiz, A.M., McGrath, M.A., Kozinets, R.V. and Borghini, S. (2009), “American Girl and the Brand Gestalt: Closing the Loop on Sociocultural Branding Research”, *Journal of Marketing*, Vol. 73 No. 3, pp. 118–134.
- Dolbec, P.-Y. and Chebat, J.-C. (2013), “The Impact of a Flagship vs. a Brand Store on Brand Attitude, Brand Attachment and Brand Equity”, *Journal of Retailing*, Vol. 89 No. 4, pp. 460–466.
- Doyle, S.A., Moore, C.M., Doherty, A.M. and Hamilton, M. (2008), “Brand context and control: the role of the flagship store in B&B Italia”, *International Journal of Retail & Distribution Management*, Vol. 36 No. 7, pp. 551–563.
- Elo, S. and Kyngäs, H. (2008), “The qualitative content analysis process”, *Journal of advanced nursing*, Vol. 62 No. 1, pp. 107–115.
- Ernst, H., Hoyer, W.D. and Rübsaamen, C. (2010), “Sales, Marketing, and Research-and-Development Cooperation Across New Product Development Stages: Implications for Success”, *Journal of Marketing*, Vol. 74 No. 5, pp. 80–92.
- Fischer, M., Hieronimus, F. and Kranz, M. (2002), *Markenrelevanz in der Unternehmensführung: Messung, Erklärung und empirische Befunde für B2C-Märkte, MCM/McKinsey-Reihe zur Markenpolitik*.
- General Electric Company (2015), “GE Celebrates Grand Opening of Mebane-Based Customer Experience Center; Showcases Advanced Manufacturing”, available at: <http://www.geindustrial.com/news/ge-celebrates-grand-opening-mebane-based-customer-experience-center-showcases-advanced> (accessed 28 March 2016).
- Gilmore, J.H. and Pine, B.J. (2002), “Customer experience places: the new offering frontier”, *Strategy & Leadership*, Vol. 30 No. 4, pp. 4–11.
- Gopalakrishna, S. and Lilien, G.L. (2012), “Trade shows in the business marketing communications mix”, in Lilien, G.L. and Grewal, R. (Eds.), *Handbook of business-to-business marketing*, Edward Elgar, Cheltenham, UK, Northampton, MA, pp. 226–245.
- Grewal, R. and Lilien, G.L. (2012), “Business-to-business marketing: looking back, looking forward”, in Lilien, G.L. and Grewal, R. (Eds.), *Handbook of business-to-business marketing*, Edward Elgar, Cheltenham, UK, Northampton, MA, pp. 3–12.
- Hilti AG (2014), “Hilti Kompetenz und Praxis erleben”, available at: <https://www.hilti.de/presse-flagshipstore-2014> (accessed 10 April 2016).
- Hilti Inc. (2016), “Find a Hilti center near you”, available at: <https://www.us.hilti.com/find-hilti#contact> (accessed 10 April 2016).
- Holbrook, M.B. and Hirschman, E.C. (1982), “The Experiential Aspects of Consumption: Consumer Fantasies, Feelings, and Fun”, *Journal of Consumer Research*, Vol. 9 No. 2, pp. 132–140.

- Hollenbeck, C.R., Peters, C. and Zinkhan, G.M. (2008), "Retail Spectacles and Brand Meaning: Insights from a Brand Museum Case Study", *Journal of Retailing*, Vol. 84 No. 3, pp. 334–353.
- Hsieh, H.-F. and Shannon, S.E. (2005), "Three approaches to qualitative content analysis", *Qualitative health research*, Vol. 15 No. 9, pp. 1277–1288.
- Hüttinger, L., Schiele, H. and Veldman, J. (2012), "The drivers of customer attractiveness, supplier satisfaction and preferred customer status: A literature review", *Industrial Marketing Management*, Vol. 41 No. 8, pp. 1194–1205.
- Interbrand (2015), "Best Global Brands 2015. Brands at the speed of life", available at: [www.bestglobalbrands.com](http://www.bestglobalbrands.com) (accessed 21 March 2016).
- Joy, A., Wang, J.J., Chan, T.-S., Sherry, J.F. and Cui, G. (2014), "M(Art)Worlds: Consumer Perceptions of How Luxury Brand Stores Become Art Institutions", *Journal of Retailing*, Vol. 90 No. 3, pp. 347–364.
- Kagelmann, J. (1998), "Grundlegende Bemerkungen zum organisierten Vergnügen", in Rieder, M., Bachleitner, R. and Kagelmann, H.J. (Eds.), *ErlebnisWelten: Zur Kommerzialisierung der Emotionen in touristischen Räumen und Landschaften, Reihe tourismuswissenschaftliche Manuskripte*, Profil, München [u.a.], pp. 58–94.
- Kent, T. (2012), "Concepts of flagships", in Kent, T. and Brown, R. (Eds.), *Flagship Marketing: Concepts and Places*, Routledge, pp. 8–19.
- Kent, T. and Brown, R. (Eds.) (2012), *Flagship Marketing: Concepts and Places*, Routledge.
- Kilian, K. (2008), "Vom Erlebnismarketing zum Markenerlebnis. Wie und warum Erlebnisse und Marken einander bereichern können", in Herbrand, N.O. (Ed.), *Schauplätze dreidimensionaler Markeninszenierung*, 1. Aufl., Ed. Neues Fachwissen, Stuttgart, pp. 29–68.
- Kirchgeorg, M., Springer, C. and Brühe, C. (2009), *Live Communication Management: Ein strategischer Leitfaden zur Konzeption, Umsetzung und Erfolgskontrolle*, 1. Aufl., Gabler, Wiesbaden.
- Kirchgeorg, M., Springer, C. and Ermer, B. (2012), "Brand Lands - Inszenierung begehrter Erlebniswelten für den Kunden", in Bruhn, M. and Hadwich, K. (Eds.), *Customer Experience: Forum Dienstleistungsmanagement, SpringerLink Bücher*, Gabler Verlag, Wiesbaden, pp. 296–316.
- Kotler, P., Pfoertsch, W. and Michi, I. (2006), *B2B brand management*, Springer, Berlin, New York.
- Kozinets, R.V., Sherry Jr, J.F., DeBerry-Spence, B., Duhachek, A., Nuttavuthisit, K. and Storm, D. (2002), "Themed flagship brand stores in the new millennium: theory, practice, prospects", *Journal of Retailing*, Vol. 78 No. 1, pp. 17–29.
- Kozinets, R.V., Sherry, Jr., John F., Storm, D., Duhachek, A., Nuttavuthisit, K. and DeBerry - Spence, B. (2004), "Ludic Agency and Retail Spectacle", *Journal of Consumer Research*, Vol. 31 No. 3, pp. 658–672.
- Kuhn, M. and Zajontz, Y. (2011), *Industrielles Marketing*, 1. Aufl., Oldenbourg, R, München.
- Lee, C.H. and Kim, S.Y. (2008), "Differential effects of determinants on multi-dimensions of trade show performance: By three stages of pre-show, at-show, and post-show activities", *Industrial Marketing Management*, Vol. 37 No. 7, pp. 784–796.
- Leek, S. and Christodoulides, G. (2012), "A framework of brand value in B2B markets: The contributing role of functional and emotional components", *Industrial Marketing Management*, Vol. 41 No. 1, pp. 106–114.
- Lynch, J. and Chernatony, L. de (2004), "The power of emotion: Brand communication in business-to-business markets", *Journal of Brand Management*, Vol. 11 No. 5, pp. 403–419.

- Lynch, J. and Chernatony, L. de (2007), “Winning Hearts and Minds: Business-to-Business Branding and the Role of the Salesperson”, *Journal of marketing management*, Vol. 23 No. 1-2, pp. 123–135.
- Mack Trucks, I. (2016), “Customer Center”, available at: <http://www.macktrucks.com/about-mack/customer-center/> (accessed 10 April 2016).
- Manlow, V. and Nobbs, K. (2013), “Form and function of luxury flagships: An international exploratory study of the meaning of the flagship store for managers and customers”, *Journal of Fashion Marketing and Management*, Vol. 17 No. 1, pp. 49–64.
- Massenbach, F.v. (2009), *Automobile Erlebniswelten als Kommunikationsmittel: Eine verhaltenswissenschaftliche Analyse am Beispiel des Premiummarktes in Deutschland und Singapur*, VS Research Europäische Kulturen in der Wirtschaftskommunikation, Vol. 14, 1. Aufl, VS Verlag für Sozialwissenschaften, Wiesbaden.
- Mayring, P. (2014), “Qualitative content analysis: theoretical foundation, basic procedures and software solution”, available at: <http://nbn-resolving.de/urn:nbn:de:0168-ssoar-395173> (accessed 24 March 2016).
- Meinicke, B. (2003), *Erlebniswelten als Instrument der Kundenbindung: Neue Wege der deutschen Automobilindustrie, Beiträge zur angewandten Sozialgeographie*, Nr. 48, Selbstverlag GeoAnwender Zentrum, Augsburg.
- Messedat, J. (2007), *Best designed flagship stores: Shops, showrooms, brand centers*, 1. ed, avedition [u.a.], Ludwigsburg u.a.
- Mikunda, C. (2004), *Brand lands, hot spots & cool spaces.: Welcome to the third place and the total marketing experience*, Kogan Page, London, Sterling, VA.
- Moore, C.M. and Doherty, A.M. (2007), “The international flagship stores of luxury fashion retailers”, in Hines, T. and Bruce, M. (Eds.), *Fashion marketing: Contemporary issues*, 2nd ed., Butterworth-Heinemann, Amsterdam, Boston, pp. 277–296.
- Moore, C.M., Doherty, A.M. and Doyle, S.A. (2010), “Flagship stores as a market entry method: the perspective of luxury fashion retailing”, *European Journal of Marketing*, Vol. 44 No. 1/2, pp. 139–161.
- Moore, C.M., Fernie, J. and Burt, S. (2000), “Brands without boundaries – The internationalisation of the designer retailer’s brand”, *European Journal of Marketing*, Vol. 34 No. 8, pp. 919–937.
- Nobbs, K., Moore, C.M. and Sheridan, M. (2012), “The flagship format within the luxury fashion market”, *International Journal of Retail & Distribution Management*, Vol. 40 No. 12, pp. 920–934.
- Nufer, G. and Scheurecker, V. (2008), *Brand Parks als Form des dauerhaften Event-Marketing*, Reutlinger Diskussionsbeiträge zu Marketing & Management, 2008-02, Universitätsbibliothek, Tübingen.
- Oinonen, M. and Jalkala, A.M. (2015), “Divergent goals in supplier-customer co-development process. An integrated framework”, *The journal of business & industrial marketing*, Vol. 30 No. 3/4, pp. 290–301.
- Österreichischer Wirtschaftsverband GmbH (2015), *Hilti eröffnet neue Österreich-Zentrale in Wien*.
- Penaloza, L. (1998), “Just Doing It: A Visual Ethnographic Study of Spectacular Consumption Behavior at Nike Town”, *Consumption, Markets and Culture*, Vol. 2 No. 4, pp. 337–465.
- Pine, B.J. and Gilmore, J.H. (1998), “Welcome to the Experience Economy”, *Harvard Business Review*, Vol. 76 No. 4, pp. 97–105.
- Rabetino, R., Kohtamäki, M., Lehtonen, H. and Kostama, H. (2015), “Developing the concept of life-cycle service offering”, *Industrial Marketing Management*, Vol. 49, pp. 53–66.

- Raddats, C. and Easingwood, C. (2010), "Services growth options for B2B product-centric businesses", *Industrial Marketing Management*, Vol. 39 No. 8, pp. 1334–1345.
- Riewoldt, O. (2002), *Brandscaping: Worlds of experience in retail design*, Erlebnisdesign für Einkaufswelten, Birkhauser-Publishers for Architecture, Basel, Boston, MA.
- Roost, F. (2008), *Branding Center: Der Einfluss globaler Markenkonzerne auf die Innenstädte am Beispiel von Projekten des Sony-Konzerns*, SpringerLink Bücher, 1. Aufl., VS, Verl. für Sozialwiss., Wiesbaden.
- Santos, J.B. and D'Antone, S. (2014), "Reinventing the wheel? A critical view of demand-chain management", *Industrial Marketing Management*, Vol. 43 No. 6, pp. 1012–1025.
- Scharf, A., Schubert, B. and Hehn, P. (2012), *Marketing: Einführung in Theorie und Praxis*, 5., überarb. und aktualisierte Aufl., Schäffer-Poeschel, Stuttgart.
- Scherrieb, H.R. (2008), "Von der industriellen Kernkompetenz zum touristischen Attraktionspunkt: Erscheinungsformen, Erfahrungen und Erfolgskriterien von Firmenerlebniswelten", in Pechlaner, H. (Ed.), *Industrie und Tourismus: Innovatives Standortmanagement für Produkte und Dienstleistungen*, Erich Schmidt, Berlin, pp. 93–109.
- Schmitt, B. (1999), "Experiential Marketing", *Journal of marketing management*, Vol. 15 No. 1-3, pp. 53–67.
- Schulze, G. (2005), *Die Erlebnisgesellschaft: Kultursoziologie der Gegenwart*, Campus-Bibliothek, 2. Aufl., Campus, Frankfurt [Main], New York.
- Seyedghorban, Z., Matanda, M.J. and LaPlaca, P. (2015), "Advancing theory and knowledge in the business-to-business branding literature", *Journal of Business Research*.
- Sherry Jr, J.F. (1998), "The Soul of the Company Store: Nike Town Chicago and the Emplaced Brandscape", in Sherry, J.F. (Ed.), *Servicescapes: The concept of place in contemporary markets*, NTC Business Books, Lincolnwood, Ill., pp. 109–146.
- Sherry Jr, J.F., Kozinets, R.V., Storm, D., Duhachek, A., Nuttavuthisit, K. and DeBerry-Spence, B. (2001), "Being in the Zone: Staging Retail Theater at ESPN Zone Chicago", *Journal of Contemporary Ethnography*, Vol. 30 No. 4, pp. 465–510.
- Steinecke, A. (2002), "Industrielerlebniswelten zwischen Heritage und Markt. Konzepte - Modelle - Trends", in Steinecke, A. (Ed.), *Tourismusforschung in Nordrhein-Westfalen: Ergebnisse, Projekte, Perspektiven, Paderborner geographische Studien zu Tourismusforschung und Destinationsmanagement*, Selbstverl. des Faches Geographie, FB 1, Univ. Paderborn, Paderborn, pp. 143–159.
- Steinecke, A. (2004), "Zur Phänomenologie von Marken-Erlebniswelten", in Brittner-Widmann, A., Quack, H.-D. and Wachowiak, H. (Eds.), *Von Erholungsräumen zu Tourismusdestinationen: Facetten der Fremdenverkehrsgeographie ; [Christoph Becker gewidmet von Kollegen, Freunden und Schülern ...]*, Trierer geographische Studien, Selbstverl. der Geographischen Ges. [u.a.], Trier, pp. 201–220.
- Thiemer, J. (2004), *Erlebnisbetonte Kommunikationsplattformen als mögliches Instrument der Markenführung: Dargestellt am Beispiel der Automobilindustrie*, Kassel University Press, Kassel.
- Tranfield, D., Denyer, D. and Smart, P. (2003), "Towards a Methodology for Developing Evidence-Informed Management Knowledge by Means of Systematic Review", *British Journal of Management*, Vol. 14 No. 3, pp. 207–222.
- van Boven, L. and Gilovich, T. (2003), "To Do or to Have? That Is the Question", *Journal of Personality and Social Psychology*, Vol. 85 No. 6, pp. 1193–1202.
- Webb, B. (2012), "A Classification approach to flagship stores", in Kent, T. and Brown, R. (Eds.), *Flagship Marketing: Concepts and Places*, Routledge, pp. 20–31.
- Widmann, T. (2013), "Erfolgsfaktoren für Marken-Erlebniswelten außerhalb der Konsumgüterindustrie - dargestellt am Beispiel ausgewählter Hydroenergie-Erzeuger", in

- Quack, H.-D. and Klemm, K. (Eds.), *Kulturtourismus zu Beginn des 21. Jahrhunderts: Festschrift für Albrecht Steinecke*, Oldenbourg, München, pp. 213–230.
- Will, R. (2010), “Corporate Design als effektives Mittel zur Stärkung der Marke SEW-EURODRIVE”, in Baumgarth, C. (Ed.), *B-to-B-Markenführung: Grundlagen - Konzepte - best practice*, 1. Aufl, Gabler, Wiesbaden, pp. 407–428.
- Wind, Y. (2006), “Blurring the lines: is there a need to rethink industrial marketing?”, *Journal of Business & Industrial Marketing*, Vol. 21 No. 7, pp. 474–481.
- Wise, R. and Zednickova, J. (2009), “The rise and rise of the B2B brand”, *Journal of Business Strategy*, Vol. 30 No. 1, pp. 4–13.
- Wohlfeil, M. and Whelan, S. (2005), “Event-Marketing as Innovative Marketing Communications: Reviewing the German experience”, *Journal of Customer Behaviour*, Vol. 4 No. 2, pp. 181–207.
- Wohlfeil, M. and Whelan, S. (2007), “Like being a drop in a freshly-poured Guinness pint: consumer motivations to participate in the “Guinness Storehouse””, *The marketing review*, Vol. 7 No. 3, pp. 283–300.
- Zanger, C. (2008), “Entstehung und Systematisierung von erlebnisorientierten Markenplattformen”, in Herbrand, N.O. (Ed.), *Schauplätze dreidimensionaler Markeninszenierung*, 1. Aufl., Ed. Neues Fachwissen, Stuttgart, pp. 69–84.
- Zentes, J., Ney, B. and Keßler, D. (2014), *Markenwelten: Multisensualität und Markenidentität*, H.I.MA., Inst. für Handel & Internationales Marketing, Saarbrücken.
- Zimmermann, L. and Littich, M. (2012), “Markenwelten als Schauplatz für Markenerlebnisse”, in Bauer, H.H., Heinrich, D. and Samak, M. (Eds.), *Erlebniskommunikation: Erfolgsfaktoren für die Marketingpraxis*, Springer-Verlag Berlin Heidelberg, Berlin, Heidelberg, pp. 223–235.